



Music at Convocation Hall

Music at Convocation Hall II

Visiting Artists

Emerado

**Rosemarie van der Hooft,
mezzo-soprano**

Mel Braun, baritone

Mark Rudoff, cello

Laura Loewen, piano

Sunday, October 28, 2007

7:15 pm Pre-Concert Introduction
by **Shannon Hiebert**

8:00 pm Concert



Convocation
Hall

Arts Building
University of Alberta



UNIVERSITY OF
ALBERTA

Program

He says, She says

A Dialogue between Strephon and Dorinda	Henry Purcell
A Dialogue between Thirsis and Daphne	(1659-1695)
A Dialogue betwixt Alexis and Sylvia	

Johann and Anna

Bourrée I and Bourrée II	
from the Suite in E-flat	Johann Sebastian Bach
for solo cello BWV 1010	(1695-1750)

!Ay Caramba!

!Alma, sintamos!	Pablo Esteve
Tirana del cangrejo	(1730 – 1794)
Bailete agitanado	

“I pronounce you Man and Wife”

Variations on “Bei Männern	
welche Liebe fühlen”	Ludwig van Beethoven
From <i>Die Zauberflöte</i> , WoO 46	(1770-1827)

Pa-Pa-Pa	Wolfgang Amadeus Mozart
	(1756-1791)

Intermission

Two strings, a single voice

Liebeslied	Libby Larsen
	(b. 1950)
Interlude	Ned Rorem
Of Mere Being	(b. 1923)

Anton and Olga

A Few Words about Chekhov (excerpt)

Dominick Argento
(b. 1927)

Dreamy Affairs

Wouldn't you like to be on Broadway
What good would the moon be
We'll go away together

Kurt Weill
(1900-1950)

Paired to Perfection presents repertoire from the baroque to the 20th century. Beginning with Purcell's delightful dialogues ideas of love and relationship are explored in each set , featuring famous couples such as Anna Magdalena and Johann Sebastian Bach and playwright Anton Chekhov with his wife Olga. Songs by Pablo Esteve tell the story behind the exclamation "Ay Caramba!" Beethoven and Mozart pair up to reveal the romantic pursuits of Papageno. Taken from Maria Rainer Rilke's *Liebeslied*, *Two strings*, a single voice contemplates unity of spirit in love and music. We conclude with dreamy affairs of love from Kurt Weill's "Street Scene".

Texts and Translations

Alma, sintamos

Alma, sintamos! Ojos, llorad
A mi Caramba que murió ya!
Ay probecita! Toda bondad
Que no tenía pecado venial.

Soul let us grieve! Eyes let us weep!
My loving Caramba has died!
Ay, poor girl, she was all goodness
And never committed a sin.

Tirana del cangrejo

Afirman que del marido
Es enemigo el cangrejo,
Y yo digo que es mentira
Pues que le permite dentro

Some say that the crab is the
husband's worst enemy.
But, I say, that's not true,
Because it is allowed inside.

Ay cangrejillo chiquito
Ay congrejillo del mar,
Mira que anda la Tirana
Al lado del farfalá.
Ven acá cangrejo,
Cangrejo acá ven!
Que dentro del pecho yo te ocultaré.
Pero cuenta, cangrejito,
Que no me muerdas con él.
Ah, cangrejillo, cuenta con morder!

Ay, tiny little crab,
Little crab from the sea!
Look how the Tirana
makes the petticoats go!
Come here my crab,
My crab come here,
I will hide you in my bosom.
But make sure, little crab
you don't bite me with your claw.
Ah, little crab, bite as much as you want!

Oh cuánto toman la beca
En Madrid de colegiales;
Los unos en los colegios,
Los otros en otras partes.

Many students get reward in
The city of Madrid.
Some will get it in the schools,
Others in some other places.

Bailete agitanado

Za, za za. Alza cucucurrutita
Vaya cucucurrutito.
Ay, za, que más za, chis, chis,
Ay, za que más za, chas, chas,.
Vamos lleva a compass el preterit
Y tu, con alma el imperfecto.
Ay, za que viene, que torna
Ay, za que vuelve que va.
Ay, za que si no le coge,
Ay, za que se escapará
Za, quita alla!
Qué tienes?
Que me falta el material.
Pues, hijita, acabóse el jornal.

Dance Cucucurrutita!
Go Cucucurrutito!
Ay, za more, za, chis chis!
Ay, za, more, za, chas, chas!
Come on, keep up with the preterit
And you, with soul in the imperfect.
Ay, za it's coming
and going
Ay, za if you don't grab
You'll let it escape.
Za, stop that!
What's the matter?
I ran out of the goods.
Well, girl, the money is gone.

Pa-Pa-Pa

Pa-pa-pa, pa-pa-pa. papageno
Bist du mir nun ganz ergeben
Nun bin ich dir ganz ergeben.
Nun, so sei mein liebes Weibchen!
Nun, so sei mein Herzenstäubchen,
Welche Freude wird das sein,
Wenn die Götter uns bedenken,
Unsrer Liebe Kinder schenken
So liebe kleine Kinderlein,
Erst einen kleinen Papageno
Dann eine kleine Papagena,
Dann wieder einen Papageno
Dann wieder eine Papagena,
Papageno, Papagena, etc
Es ist das höchste der Gefühle,
Wenn viele, viele, der pa-pa-
pageno(a)
Der Eltern Segen werden sein.

pa-pa-pa-, pa-pa-pa,- papagena, etc
Have you now yielded to me?
Now I have yielded to you.
Now, then be my dear little wife!
Now, then be the dove of my heart,
What joy that will be
If the Gods think of us,
And give us children of our love
Such dear little children,
First a little Papageno,
Then a little Papagena,
Then again a Papageno,
Then again a Papagena
Papageno, Papagena, etc.
It is the highest of feelings
If many of them to
Papageno (a) will be
In the care of their parents.

Program Notes

Written by Melaena Grierson

Henry Purcell (1659-1695)

Although Purcell spent much of his life as an organist employed by Westminster Abbey and the Chapel Royal, he is best remembered as one of the greatest composers of the Baroque era. Purcell's earliest compositions were in the sacred idiom, and it is estimated that he began composing for theatre only later in his career, around 1680 or 1681. These efforts were immediately successful and he was increasingly in demand from concert audiences. His operatic works consist of only one opera (with music throughout) but he collaborated in five other semi-operatic works, featuring songs, choral numbers, and dances, and he also composed a great quantity of music for other vocal genres.

A Dialogue between Strephon and Dorinda: *Has yet your breast no pity learn'd* (c.1680 – 83)

A Dialogue between Thirsis and Daphne: *Why my Daphne, why complaining* (1691)

A Dialogue betwixt Alexis and Sylvia: *Sit down my dear Sylvia* (1685)

Purcell's lighthearted dialogues are a genre of their own. They dwell primarily on the pains and pleasures of love, a popular topic among Restoration poets (approximately 1660 – 1689). Composed for enthusiastic amateurs of the newly emergent English middle class, these songs are representative of the type of works that proliferated in the 17th century. Purcell composed more than 200 songs and airs of this type.

Johann Sebastian Bach (1685-1750)

The prolific J.S. Bach is now widely celebrated as one of the world's best loved composers. His compositions were initially based strongly in Germanic musical traditions, and later showed significant influence from other countries such as Italy. In an era where instrumentalists were expected to improvise contrapuntally, Bach's compositions were unusual in their detailed contrapuntal notation. Although Bach introduced no new forms, he brought Baroque music to its maturity, and his works epitomized sophistication of the era.

***Bourrée I and Bourrée II from the Suite in E-flat for solo cello, BWV 1010* (1723)**

These pieces are part of a set of six works for solo cello, BWV 1007 – 1012, and have been acclaimed as some of the greatest works ever written for cello. They are consistent in the order of their movements, and it is possible that Bach intended them to be a unified set. The fifth movement of each piece in the set is the *galanterie*, which acts as a type of intermezzo between the *sarabande* and the *gigue*. All the *galanteries* feature a pair of pieces; either two minuets, two bourrées, or two gavottes. The Suite in E-flat is the most technically challenging of the six works, in part because the key of E-flat is particularly difficult for the cello.

Pablo Esteve (1730 – 1794)

In the late 1700's Pablo Esteve wrote music for the duo performers Maria Antonia Fernández and Miguel Garrido, also known as Caramba and Carambón. In 1781 Fernández retired from the stage upon getting married, fortunately she returned only a few weeks later leaving her new husband behind. The set of three songs on this program present Garrido mourning the "death" of Caramba, followed by her return to the stage in the seductive *Tirana del cangrejo* and the continuation of their fiery relationship in *Bailete Agitanado*.

***!Alma, sintamos!
Tirana del congrejo
Bailete agitanado***

Ludwig van Beethoven (1770 – 1827)

Although Beethoven is known indisputably as a composer, he was in his early years known primarily as a performer, improviser, and composer for the piano specifically. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. Beethoven was particularly influenced by the music of Mozart, and the two composers shared a common interest in the German heroic mythology.

Variations on Bei Männern welche Liebe fühlen from Die Zauberflöte, WoO 46 (1801)

Inspired by Mozart's duet *Bei Männern welche Liebe fühlen* (*With Men Who feel Love*), from *Die Zauberflöte*, this work is composed of a theme and seven short variations. Mozart's opera was first staged in Vienna from 1791, and in 1801, the year Beethoven composed these variations, *Die Zauberflöte* entered the repertoire of the royal opera.

Wolfgang Amadeus Mozart (1756-1791)

One of the best known performers of the Classical era, and a well publicized child prodigy, Mozart was also a prolific composer. He composed in a wide variety of forms throughout his life, but had a special fondness for opera, which he composed in great numbers in the varied styles of the times: *opera seria*, *opera buffa*, and *singspiel*, of which *Die Zauberflöte* is an example. Other operas include *Così fan tutte*, *Don Giovanni*, and *Le Nozze de Figaro*.

Pa-Pa-Pa (Papageno! Papagena!) (1791)

This song is a dialogue from *Die Zauberflöte* (*The Magic Flute*), one of Mozart's most famous operas. Set to a libretto by Emanuel Schikaneder and composed during Mozart's last year, it was influenced by both Enlightenment philosophy and Masonic elements. Schikaneder himself played the original Papageno, while Mozart's sister-in-law sang the infamously difficult aria in her role as Queen of the Night. The duet on tonight's program is sung by Papageno, the silly bird catcher, and his love Papagena. It is inspired by their surprise meeting in which Papageno stutters, trying to articulate the name of his beloved.

Die Zauberflöte enjoyed immediate success at its inception, and is one of the most frequently performed operas in North America.

Libby Larson (b. 1950)

A contemporary composer living in Minnesota, Larson is both prolific and diverse. Known for her accessible compositional style, she is one of the most widely commissioned composers in North America, and one of the few to make a living solely through composition. Highly influential among modern composers in North America, she is a strong advocate for the arts, and is currently the Papamarkou Chair at John W. Kluge Center of the Library of Congress.

Liebeslied (1994)

Liebeslied represents the second song from a 20 minute set entitled *Beloved, Thou Hast Brought Me Many Flowers: A Collection of Love Songs* for mezzo soprano, cello, and piano, which is based on texts by Barrett Browning, Doolittle, Rilke, and Shelley.

Ned Rorem (b. 1923)

Rorem has composed in tonal music throughout his career, consistently (and, at times, publicly) repudiating atonal art music. A prolific composer, his catalogue numbers over one thousand compositions, about half of which are songs. Although he also writes for other mediums, he regards himself primarily as a composer of songs. The majority of these songs, with a few exceptions, are set to texts in the English language.

Rorem is the recipient of many distinguished awards, including a Fullbright Fellowship, a Guggenheim Fellowship, and a Pulitzer Prize in music. Rorem has also published extensively as an author, and is perhaps best known for *The Paris Diary*.

Interlude (1972)

Of Mere Being (1972)

These two songs are part of a set for voice and chamber orchestra titled *Last Poems of Wallace Stevens*. The music is set to text written by Wallace Stevens, a major American modernist poet. Written in 1972, they premiered that year. These pieces are the seventh and eighth songs of nine in the set.

Dominick Argento (b. 1927)

Argento also holds Fullbright and Guggenheim Fellowships, and is a recipient of the Pulitzer Prize for music, awarded for his song cycle *From the Diary of Virginia Woolf*. He studied at Peabody Conservatory and Eastman, and is currently professor emeritus of Music at the University of Minnesota. He has composed in a wide variety of forms, but the majority of his compositions are for vocal idioms. His operas have enjoyed popularity with U.S. audiences, and many have been performed in Europe. His music is known for its dramatic and emotional intensity, in which tonality, atonality, and 12-tone writing are freely combined.

A Few Words About Chekhov (excerpt) (1996)

During the 1970s and 80s Argento began to write many compositions in the song cycle idiom, of which *A Few Words About Chekhov* is an example. The text is set to adaptations of a letter and a memoir written by Chekhov, in which he details his personal relationship with Olga Knipper from their meeting in 1898 to Chekhov's death in 1904. *A Few Words About Chekhov* was both composed and premiered in 1996. Argento's first opera, *The Boor* (1957) was also set to text composed by Chekhov.

Kurt Weill (1900 – 1950)

A German Jewish composer, Weill studied with Busoni in Berlin, and his early influences were Mahler, Schoenberg, and Stravinsky. He has composed in a wide variety of idioms but is best known for his vocal music, and probably best known for *Threepenny Opera* (1928), which features the song *Mack the Knife*, now a popular jazz standard.

Forced to flee Nazi Germany in 1933, Weill escaped to Paris and later settled in the United States, becoming a naturalized citizen in 1943. It was there that his compositional style underwent a metamorphosis as he assimilated the popular musical style of his new home, and attempted to create a new idiom that would be commercially and artistically viable.

Wouldn't you like to be on Broadway (1947)

What good would the moon be (1947)

We'll go away together (1947)

These songs represent three selections from *Street Scene*, a Broadway musical (or "American opera") by Weill. The lyrics are by Langston Hughes and the musical is based on the Pulitzer-winning play of the same name by Elmer Rice. The play examines elements of tenement life in New York, and the various tensions and interplay that ensues between the tenement dwellers. The work won a Tony award for Best Musical Score.

Emerado is a rare musical collaboration between vocalists and instrumentalists that brings together four of Manitoba's most accomplished and engaging performers. Mezzo-soprano Rosemarie van der Hooft, baritone Mel Braun, cellist Mark Rudoff and pianist Laura Loewen share their passion for the art of ensemble music, performing a unique repertoire that ranges from classical to cabaret, from baroque opera to romantic song. Representing Manitoba's three University music programs the members of Emerado are committed to bringing music performance and education to classical music lovers throughout Canada. Founded in the summer of 2004, **Emerado** performed their premiere concert at both Canadian Mennonite University and University of Manitoba in September 2004. In February 2006 they performed on the Brandon University Pro Series thus establishing their presence in the three music schools that they represent. In addition to their performances Emerado members offer master class expertise in vocal, piano and cello fields as well as chamber music, collaborative piano orchestral and choral performance. Their most recent performance took them out of the university setting and into the recital hall at the Winnipeg Art Gallery for a performance presented by the Women's Musical Club of Winnipeg on April 22, 2007.

Mezzo-soprano **Rosemarie van der Hooft's** artistry and expressive performance has garnered critical acclaim all across North America. In concert Rosemarie has performed baroque repertoire with leading orchestras and early music ensembles across Canada and the United States including Toronto's Tafelmusik Baroque Orchestra, Pacific Baroque, Alberta Baroque Ensemble, Orchestre Symphonique de Montréal, Winnipeg Symphony Orchestra, Victoria Symphony, the American Bach Soloists, New York Collegium, Boston Handel and Haydn Society, Washington Bach Consort, and the St. Paul Chamber Orchestra. In new music she has performed, and premiered works by Canadian and International composers with frequent performances at the Winnipeg Symphony Orchestra's annual New Music Festival and also with Soundstreams Canada, Groundswell, Manitoba Chamber Orchestra and the Victoria Symphony. Rosemarie is heard regularly on CBC National broadcasts and is featured with the Aradia Baroque Ensemble on the Naxos recording of Purcell's music for *The Tempest*, as well as a music video excerpt from this CD for broadcast on BRAVO! Rosemarie's operatic work reflects her baroque and 20th century specialties. She has won acclaim for performances of Purcell's *Dido and Aeneas* with the American Bach Soloists, Handel's *Ariodante* with the Boston Handel & Haydn Society, *Tamerlano* at the Aldeburgh Festival in England, and in Randolph Peters' opera *Nosferatu* with Manitoba Opera. Rosemarie teaches voice at Canadian Mennonite University and is busy as an adjudicator and clinician.

Baritone **Mel Braun** is a versatile singer, equally at home on the concert or opera stage. He is well known to Canadian audiences for his Early Music performances and broadcasts with Tafelmusik and Opera Atelier. In new music, he has premiered numerous works with the Banff Centre, New Music Toronto, Groundswell, the Manitoba Opera, and Chamber Opera West. He has also appeared throughout Canada in the Baroque Masterworks of Bach, and Handel, including performances with Pro Coro Edmonton, the Calgary Bach Festival, Guelph Chamber Choir, Symphony Nova Scotia, Aradia Baroque, the Winnipeg Symphony Orchestra, Winnipeg Chamber Music Society and Tafelmusik. Papageno in *Magic Flute* and *Carmina Burana*, both with the Royal Winnipeg Ballet, were highlights of the 2003/04 season. When not working in opera or recital, he performs with the West End Quartet, whose repertoire ranges from motets to gospel songs, from vocal jazz to cowboy songs. A long-time voice professor at the University of Manitoba, many of his students at the Faculty of Music have gone on to professional careers. Mel conducts the University of Manitoba Cantata Singers and has been involved in conducting various ensembles throughout his career. He also directs the Faculty of Music Opera Workshop, an active ensemble which presents a yearly performance of operatic excerpts and a school tour. Most recently he developed the Contemporary Opera Lab, a summer training program which brings together faculty and students from all across North America to work on the skills required for learning and performing Contemporary Opera.

Cellist **Mark Rudoff** has appeared in solo recitals and with orchestras throughout North America, including solo and chamber performances that have been broadcast on CBC Radio. Mark has been guest artist at the Winnipeg Symphony Centara New Music Festival, the Grand Teton Music Festival, Music at Shawinigan and the Gregor Piatigorsky Seminar. Mark's love of chamber music has led to his involvement with many chamber ensembles throughout his career including the New Brandon Trio, the Music Project, Parkland Ensemble, Allegri Quartet, Mount Royal Quintet, and Thomas and Isobel Rolston and Friends. Mark has served as principal cello of the Calgary Philharmonic Orchestra, Saskatoon Symphony Orchestra and the Brandon Chamber Players. Currently cello professor and conductor of the orchestra at Brandon University, Mark also teaches cello and chamber music. He has served as Dean of the Quartet Program in Lewisburg, Pennsylvania and conducted the Winnipeg Youth Symphony. During the 1990's Mark Rudoff was known to Saskatchewan music buffs as the voice of the Classical Notes column on CBC's *Afternoon Edition*.

Hailed as "exceptional" (Winnipeg Free Press), "fiercely committed" (Vancouver Sun), "virtuosic", with "fingers that have no idea of what is possible on a keyboard, so they just go ahead and play what isn't" (Halifax Chronicle Herald), Winnipeg collaborative pianist **Laura Loewen** has appeared in concerts throughout Canada and the United States. Dedicated to sharing her passion for ensemble playing and coaching, she is a professor of Collaborative Piano and the Vocal Coach at the University of Manitoba. She is on the faculties of the *NUOVA* opera training program in Edmonton, Alberta, the *Contemporary Opera Lab* in Winnipeg, Manitoba, and VISI (Vancouver International Song Institute). Dr. Loewen has performed extensively with singers, instrumentalists and chamber ensembles. She has appeared in concert with artists such as Eugene Rousseau, Jasper Wood, and William Bennett and is a regular recital partner of baritone Mel Braun. Her recordings include *She Sings*, *She Screams*, with saxophonist Richard Dirlam, and *Roundabout* with saxophonist Mark Engebretson. Laura and saxophonist Allen Harrington (the Harrington/Loewen duo) have been performing together for the last five years. The duo toured the Maritime provinces in February 2007 with *Debut Atlantic* and will be recording a CD of Canadian Music for Saxophone and Piano at The Banff Centre in 2007. Ms. Loewen holds a Doctorate of Musical Arts degree in Accompanying/Coaching from the University of Minnesota, where she was a fellowship student of Margo Garrett and Karl Paulnack. In addition to her studies there, she spent two summers at the Music Academy of the West studying vocal accompanying with Warren Jones, and worked with Martin Katz and Graham Johnson at SongFest '98.

For more information on **Emerado** please contact:

Rosemarie van der Hooft ph: 204 489 4720 or email: rvander@mts.net

Masterclass with **Emerado**

Monday, October 29, 10:00 am - 2:00 pm

Nicholas B Knoppers Hall

The King's University College

Public admission: \$5 at the door

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